

# JUNE in the PLAYHOUSES

## More Summer Novelties To Come

Lew Fields and Zoe Barnett in "All Aboard"

Alma Ibrahim in "The Honey Moon Express"

Doris Keane in "Romance"

Fritz Schell and C. Morton Horne in "Mlle. Modiste"

Eva Fallon in "The Purple Pearl"

MARGARET ANGLIN'S experiment with some new ideas in stagecraft will be one of the interesting episodes of the coming season. Miss Anglin is to entrust the mounting of her four Shakespearean plays to a young stage manager in Boston who has put into effect some of the modern theories of the theatre with marked success. So far he has worked in a small field, in a production of "The Comedy of Errors" at the Castle Square Theatre, and to this mechanical old trumpery he imparted a note of distinction by his use of some new stage conventions and his abolition of a number of old and useless ones. Livingston Platt is the name of the young man who has been working in the toy theatre of Boston and in this revival of Shakespeare's farces.

Mr. Platt accomplished so much with the limited means of the toy theatre that he seemed destined to larger fields. Miss Anglin is to produce four plays. "Twelfth Night" will be Shylock and partly Moorish with none of the usual Elizabethan color. As there are altogether extant in "As You Like It" that will be English in feeling and as near as possible a reproduction of an English woodland. To "The Taming of the Shrew" will be restored the induction which was seen here when Augustin Daly made his famous revival of the play which was of all his Shakespearean productions the most creditable, and will be altogether in the style of the Renaissance. For "Antony and Cleopatra" there will be a mixture of the arts represented by the many nations which were to be found about the shores of the Mediterranean.

Mr. Platt makes important in the arrangement of his performance the foreground, which is a section of the stage used to indicate interiors. On each side of this foreground are walls with doors in them through which the characters enter. Interior scenes will be suggested by curtains from portal to portal stretching across the stage. The exterior scenes of the plays and the foreground will be concealed by the trunks of two massive trees, which back of them will stretch the solitary forest of Arden with the green visible through the groves. The centre of the stage will suggest a forest sprinkled with spring flowers. In "The Taming of the Shrew" Christopher Sly will not only be seen in the induction, but will be seated on the foreground as a spectator of the play. In "The Taming of the Shrew" there will be the suggestion of Paul Veronese in the scenery, which is to consist of a succession of light arches which have been manufactured to suit the color scheme of the designer. Mr. Platt's scenes will be painted by well known and experienced scenic artists.

Annie Russell did something of the same kind at the Thirty-ninth Street Theatre last winter with "Much Ado About Nothing." The tendency has grown in recent years not only in Germany but in England to simplify the means of producing Shakespearean plays. The costly and elaborate realism which is not realistic to any noticeable extent is as much out of date as the extreme fantasy which used to be allowed in the performance of these plays. Perhaps the purists who object to changes in the production of Shakespeare's plays will not care for the announcement that Mr. Platt has arranged the pantomime episodes to take place between the scenes. After the manner of the English performance of "Kismet" these are supposed to indicate what has taken place in the intervals. It is planned to have only one or two long waits in every play.

Miss Anglin's scheme is not in the least the result of any effort to acquire the scenery necessary for four plays of Shakespeare at less than the cost of such plays mounted in the usual way. Economy was not the inspiration of her originality.

She sought freedom from the conventionalities that have become so thick as to choke out much of the imagination and poetry of the plays of Shakespeare. They are to be seen in this new investment, and what the public thinks of the new scenery will for the first time be known.

Edward H. Sothern has frankly confessed his lack of confidence in the method. He thinks it suited only to the taste of those who spend much of their time in the theatre. He believes that the public which pays infrequent visits to the playhouse will always be better satisfied with the old fashioned scenery. His belief may be founded on a correct knowledge of the public taste. But Mr. Sothern has not deferred to public taste in the matter of the plays he acts in, and there is no reason why he should refuse to help educate the aesthetic as well as the literary taste of his public to an understanding of a higher form of stage art than it has always known.

Mr. Platt has been a student of his art in Europe, and has tried its effects in other European cities. Like other pioneers in this field he has not found any warm reception for his ideas in his own country. In Boston there has been constant appreciation and demand for his artistic services, but it was Miss Anglin who was first courageous enough to introduce him to a wider field than the city which saw his first efforts here.

### HELPED OUT BY MELODY.

Plays That Are Accompanied by Songs and Dances.

Fritz Schell will not take "Mlle. Modiste" to London as she had planned, but will use the clever work of Henry Blossom and Victor Herbert for her tour during the coming season. The revival is so popular at the Globe Theatre that there are few vacant seats to be had there.

The run of "The Honey Moon Express" at the Winter Garden will end this week. Preparations for the new summer burlesque are already under way and it will be seen in about a month.

"Lauderdale" has pleased New York audiences at the Casino that the managers of the Gifford & Sullivan Opera Company are more than ever determined to continue the production of this opera. So there is delight in the thought that "The Yeoman of the Guard" and "The Gondoliers" will still be heard in the city.

It may be that Julia Sanderson did not put the sun into "The Sunshine Girl" but it is perfectly certain that she keeps it there. The play is delighting summer audiences at the Knickerbocker Theatre.

The Columbia Theatre will not hereafter change its programme during the summer, but continue to present "The Kissing Maid," which has proved one of its most successful summer burlesques.

### A BOOK ON ACTING.

The famous old actor F. C. Mackay, who after his retirement taught the art of acting for many years in this city, wrote a book on the subject which has just been published by Edward Mackay, his son, who was so successful as the Prince in the recent performance of "The Five Frankfurters."

Just at present, when the cry for a national conservatory for the dramatic arts is so much in demand, Mr. Mackay's new book, based on his sixty years of experience, comes most opportunely. It is said to be the only book containing the underlying principles of the art of acting, though there are many essays and books written on the subject in an autobiographical way.

Mr. Mackay begins his book with the facts which prove that acting was an established art 600 years before Christ and makes a plea that acting be accepted and ranked among the "honorable callings."

"If age may bring respect, then certainly the art of acting ought to rank among the honorable arts," he writes. "Acting must have something besides age to recommend it to our favorable consideration—acting is worthy of encouragement, because it is a powerful factor in the highest and best civilization of the world."

"There must be shadow in every picture to strengthen the lights and produce the proper effects—it is not within the power of any author to place all his 'dramatic personae' in an equally favorable light."

"It is perhaps a fortunate thing for many who live by the exhibition of the theatrical performance that so little attention is paid to the art of acting by the public in general and by the critics in particular. But for the art itself it is to be regretted that there are but few disciples on the stage and very few managers who present acting to the public through love of art, or any other purpose than that which moves the merchant to present his wares for sale."

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"The actor should feel like an artist who has trained his nerve and muscular force to submit entirely to his judgment in representing the intellectual and emotional creations of dramatic writers. The actor must have a cultivated mind to arrive at correct conclusions in analyzing the sentences of an author. He must have a trained body to enable him to present in physical pictures the mental conceptions resulting from such analyses."

"If acting is the art of expressing human emotions by just expression through artificial and natural language, then certainly a knowledge of emotions and the various forms in which they represent themselves must be a necessary factor in representing the truth, or true art. This knowledge, to be available, must be systematized, and knowledge so arranged as to be easily remembered and readily referred to is a science."

"On the stage affections and assumptions are the art; but off the stage, let the simplicity of your manner be the attracting charm of your individuality."

"My Dear Mr. Mackay: After several attempts to read your essay without interruption, I have succeeded, and with much gratification. I hope with profit, and I am sure with pleasure, to read which should have been studied much earlier in my stage life. This is a noble legacy for your son, and I sincerely trust that you will find it as honorable to you as it is full of solid wisdom for the student of art."

"Apologizing for any delay in returning the stage of the Harris Theatre summoning his spirits of evil from the Occidental underworld, confounding the evil and avenging industry by retelling it in 'The Master Mind' this hero from the butler's pantry is a striking exemplification of the Moslem doctrine of revenge. The critical estimate of this play was in the first instance even more patronizing than 'Peg o' My Heart' received, but it evidently possessed qualities which were not detected at first."

"Romance" is the latest proof of Doris Keane's superiority as a character actress. In the present play at the Maxine Elliott Theatre her acting as the childlike yet crafty singer is a superb bit of characterization on the part of the actress, for the author has done little more than make adroit use of familiar material about stage women. In "Anatol" as well as in "Decorative Elements" her parts were strongly drawn types of character and in both of them Miss Keane triumphed. It is on the other hand quite impossible to conceive her as Lydia Langlois, and indeed her performance in "The Master Mind" has been a masterpiece in plays such as "Our World" and "Making Good" have not shown her talents to advantage. William Raymond contributes a slight but admirable study of youthful manhood to the play. It remains in the memory as one of the notable performances in the drama, which is altogether due to the actor's skill."

It is hard to realize that "Penny Free," which is one of the amusing features of the programme of five plays at the Princess Theatre, is by the man that wrote "Hindle Wakes." This one act play is a heartless, with no moral and no respectable ethics. But it is highly diverting while it lasts and is admirably played by the author himself, who has made altogether diverting little slice of the evening's programme.

At the Parks and Beaches. There never seems any difficulty about keeping Luna Park heated for the summer, but there is, as a matter of fact, an elaborate and comprehensive plan which is maintained wholly for the purpose of maintaining the park open for this purpose a machine shop, a forge, a sawmill, a wood working plant, a tin shop, a saddlery and several nurseries is employed. There is a fire department composed of veterans of the New York department to which every male employee of Luna Park belongs. There are not only classes in deportment for the employees, but a doctor and a

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The New Brighton Theatre will celebrate this week its fifth anniversary by collecting on its programmes such actors as William Thompson, Billy McDermott, Juliette Deka, J. C. Nugent, Herbert and Goldsmith, the Seabrights, the Sisters Meredith, Florette and Carson and Brown.

At the Parks and Beaches. There never seems any difficulty about keeping Luna Park heated for the summer, but there is, as a matter of fact, an elaborate and comprehensive plan which is maintained wholly for the purpose of maintaining the park open for this purpose a machine shop, a forge, a sawmill, a wood working plant, a tin shop, a saddlery and several nurseries is employed. There is a fire department composed of veterans of the New York department to which every male employee of Luna Park belongs. There are not only classes in deportment for the employees, but a doctor and a

trained nurse are always on hand for the visitors who may need them.

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